

1 Time-Based Design

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ARTG 3351.01 Prereq ARTF 2220 and G3350 : Fall 2011

Tuesday 1:35-5:05PM [office hours by appointment]

303 Ryder Hall

description This class is a baptism in Time. Video may be the most time-consuming, all immersive Medium Mistress. Strongly affected by the influx of cheap, portable recording devices and sharing services, the evolving fields of animation, interaction, and video art present designers with opportunities to utilize the formerly foreign wildcard variable.

deliverables Project 1: Stop-Motion
Project 2: Credits
Project 3: Data
Project 4: Dealer's Choice
Project 5: Dealer's Choicest

policy All assignments, critiques, and attendance* are mandatory and participation is expected. Occasional readings will be required. All work is due on Data II for crit at the start of class, even if you're absent. Assignments will NOT be accepted by email. Late work is NOT accepted [F]. Late work cannot be revised.

* You get one freebie absence, no questions asked.
2 absences = drop one letter grade, 3 absences = Fail.
Officially notify us of any Excused Absences and bring missed work to the following class. Tardy = Anytime past roll-call; 2 Tardies = 1 absence.

Your faculty, as a general rule, will work with you if you communicate effectively in advance of absences and problems. We respond to emails. We do not respond to day-before-assignment-is-due emails.

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No sympathy or grace is extended for computer problems:
DO NOT lose your work.

No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

structure Projects will build on each other. Learning another dimension has a steep learning curve. There are five projects with several demos and workshops. Video has the unique ability to be extremely lo-fi (flip books) or technologically advanced (computer animation). We will cover a range of tools, history, and perspectives to craft our own diverse cultural response through this relatively new medium.

grading Final grades include assignments, attendance, participation, and preparedness. Projects are weighted equally and factor inventiveness, craft, and accuracy. Each project will be graded during crit, and grades will be adjusted based on revisions for the following work. All projects must be handed in when collected, 1 week after crit.

2 absences = drop one letter grade, 3 absences = Fail.

documentation ALL relevant digital files must be handed in for a final grade. Videos should be .mov files of a reasonable size.

suggested text Lullaby, by Chuck Palahniuk
The Work of Art In the Age of Mechanical Reproduction,
by Walter Benjamin
The Medium is the Message, by Marshall McLuhan

materials portable digital storage, [utilized] sketchbook

collaboration Students are encouraged to collaborate in various ways as a reflection of design reality. Please ask about how to make this work for various projects. Minimally, use your peers to document work, and when assignments require.

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- 01 intro course : In/animate lecture : demo stop-motion :
intro Project 1 [Stop-Motion]
- 02 watch The Science of Sleep : demo Premiere and Final Cut
- 03 crit Project 1 : I'm Trying to Read Here lecture : intro
Project 2 [Credits]
- 04 hand in revised Project 1 : Listen Up lecture : demo
Soundtrack : watch The Wall
- 05 crit Project 2 : watch Rip : Art Is Theft lecture : intro
Project 3 [Data]
- 06 hand in revised Project 2 : Pecha Kucha for Project 3
- 07 crit Project 3 : Prosumer/Consumer lecture : intro
Project 4 [Dealer's Choice]
- 08 hand in revised Project 3 : Time in Space lecture : crit
storyboards for Project 4
- 09 in class Remixing Workshop
- 10 crit Project 4 : intro Project 5
- 11 hand in revised Project 4 : crit Project 5 storyboards
- 12 open studio
- 13 crit Project 5
- 14 hand in revised Project 5 : final crit

Project 1 Time-Based Design

Stop-Motion

- description Anything Jan Svankmajer can do you can do too. In pairs, spend \$10 at a local store (hardware, grocery, dollar, drug, etc.) and animate 2 explorations of a theme. The only materials you may use for your video are what you purchase from that store + a tripod, still-frame digital camera, or a scanner.
- The only things on screen should be on your receipt, so consider backgrounds when purchasing.
- components collaborative stop-frame animation (no sound)
- specs 4:3
receipt of \$10 budget
45 seconds not counting credits
30 fps, 675 clips, 2 frames per clip
credits
sound is optional
- due Week 03
- alternate If you demonstrate that you have already created a stop-motion video piece for a class at Northeastern, you may create a Punch & Judy show as an alternate assignment after receiving permission from the instructor.

Project 2 Time-Based Design

Credits

- description Motion Type is increasingly popular, and in the hands of a master, can function as a piece unto itself. Tell a story exclusively using moving type and considering both footage and/or vectors. Keyframes are required and the piece is executed in After Effects in the form of commercial film credits. Choose a novel [Lullaby suggested] and create the credits for its film adaptation. References include Saul Bass and contemporary examples like the Casino Royale and Catch Me If You Can credits.
- components storyboard and video
- specs storyboard on 8.5" X 11" [digital or by hand]
original soundtrack
NTSC D1 widescreen square pixel
30 seconds
30 fps
- due Week 05
- alternate If you demonstrate that you have already created a film credits piece using After Effects for a class at NEU, you may create a Punch & Judy show as an alternate assignment after receiving permission from the instructor.

Project 3 Time-Based Design

Data

- description Take a narrative embedded in data regarding water conservation, and embed the element of "time." This is not an interactive project, but your piece will visualize information. The piece must involve physical elements, either in presentation or construction. Find a way to make data accessible that The New York Times has not tried.
- components data must be from a reputable source since 2000
all data must be cited
any time-based medium
must involve physical elements
- specs pecha kucha presentations are 20 slides 20 sec. each
any time-based medium
sound is optional
- due Week 06 : Pecha Kucha presentation
Week 07 : Video

Project 4 Time-Based Design

Dealer's Choice

description Make anything using anything.

components video

specs 4:3 or 16:9
original soundtrack
credits
3 to 6 min. not counting credits
impress me

due Week 10

Project 5 Time-Based Design

Dealer's Choicest

description Utilizing your classmates, brainstorm ways to take the projects into physical, public space. Consider how to show the work, what to show, whether pieces should be merged between each other, whether it should project and onto what, and if there needs to be any construction, new footage, or further resources obtained. Collaboration, either in merging projects or helping with installs, will likely be essential. This does not mean rent a flat-screen, plop it in the hallway, press play. The content of the video must make sense with the installation.

components video taken into the public sphere (likely 3D element)

specs public (broad definition)
continue to utilize Time
impress me

due Week 13

Cheat Sheet

projects

- 1 Stop-Motion : lo-fi animate something cheaply
- 2 Credits : channel Saul Bass
- 3 Data : physical infographics in time and space
- 4 Dealer's Choice : pick a project
- 5 Dealer's Choicest : install a project

lectures

- 1 In/animate : mostly Jan Svankmajer
- 2 I'm Trying to Read Here : the rise and fall of words
- 3 Listen Up : sound and image
- 4 Art Is Theft : remix
- 5 Prosumer/Consumer : make or take
- 6 Time In Space : contemporary issues

workshops

- 1 stop-motion
- 2 Premiere and Final Cut
- 3 Soundtrack
- 4 remixing